

FOGGY BOTTOM



Published from time to time for the Foggy Bottom Restoration Association
December 1961

FOGGY BOTTOM CHAMBER GROUP TO PLAY AT ST. PAUL'S

A program of 18th century music will be presented by the Foggy Bottom Chamber Music Group, Monday, December 18, 8:30 p.m., at St. Paul's Episcopal Church, 2430 K Street, N. W. The performance is sponsored by the Foggy Bottom Restoration Association. Members of the Group are: Bernard Mason, violin; Ned Spindel, viola; Allen Dittmann, flute; Joel Wheeler, recorder; and Charlotte Eisler, harpsichord.

PROGRAM

Quartet in F Major.....Scarlatti

Allegro moderato
Allegro
Grave
Allegro

Quartet in D Minor.....Telemann

Andante
Vivace
Largo
Allegro - Cantabile - Allegro

Trio in G Major.....J. S. Bach

Largo
Vivace
Adagio
Presto

Intermission

Trio in G Major.....Telemann

Vivace
Mesto
Allegro

Quintet in D Major.....J. C. Bach

Allegro
Andantino
Allegro assai

Chamber music once meant a type of music which was played in the drawing room, or private chamber, of a person of wealth and high social standing. The definition now has been broadened to embrace types of music of a more or less intimate nature performed in a small-sized hall, private or public. It is played by a group of solo instruments such as string or wind duo, trio, quartet, quintet, and seldom exceeding nine or ten performers, often by mixed groups (wind and string), with or without keyboard.

Few musical forms are as eminently satisfactory as many of the baroque trio-sonatas, quartets, and quintets for various combinations of winds and strings with continuo--that is, a figured bass part, usually "realized" on the harpsichord. Among the composers of chamber music during the period were Alessandro Scarlatti (1659-1725), one of the outstanding Italians of the early baroque, and G. P. Telemann (1681-1767), who was the most esteemed musician in Germany during the time of Bach. But it was Bach and Handel who erected the gigantic monuments of the baroque period. Nevertheless, during Bach's lifetime he was considered old fashioned by some. His music soon was eclipsed by that of his sons. His youngest, J. C. Bach (1735-1782), sometimes called the "Milan" or "London" Bach, was important historically, not only for his compositions, but for his influence on Mozart and as the first man to give (at London in 1768) a public concert of the kind that soon was to become so popular--the piano recital.

The harpsichord used in this performance is provided by Robert S. Taylor of Bethesda who is the dealer for Sperrhake instruments.

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"MADWOMAN" COMING TO ARENA STAGE DURING HOLIDAYS

Foggy Bottom friends of Arena Stage will be pleased to learn that the theatre-in-the-round that used to perform in the Bottom's "Old Vat" and is now in its beautiful and permanent new home at 6th and M SW, is bringing to town a new-old favorite for a holiday treat -- the first professional performance in Washington of Giraudoux' comedy classic, "The Madwoman of Chaillot." The Broadway success of a decade ago will open at Arena the evening after Christmas day, December 26, and will run through January 21. Arena Stage is equipped with exactly the right fixture to fix the nasty financiers who are bent on despoiling the Madwoman's Foggy Bottom -- pardon us, it's actually her Chaillot, the beloved little city within the city of Paris. The fixture is a trap door, into which her victims fall into the Paris sewer.

F. Cowles Strickland will direct and Aline MacMahon is special guest of Arena's acting company to play Countess Aurelia, the Madwoman of Chaillot.

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